

CD 2002 -- 148 / 149

# FACULTY *of* MUSIC



## 2002–2003

WHERE GREAT MUSIC MEETS GREAT MINDS

CD2002--148/149

Friday, November 22, 2002  
8 pm. Walter Hall

Faculty Artist Series  
Presents

## St. Lawrence String Quartet

Geoff Nuttall, violin  
Barry Shiffman, violin  
Lesley Robertson, viola  
Alberto Parrini, cello

**Wolfgang A. Mozart**  
1756-1791

String Quartet in E-flat major, K.428  
Allegro non troppo  
Andante con moto  
Menuetto: Allegro  
Allegro vivace

Piano Concerto in A major, K.414  
(arranged for piano and string quintet)  
Allegro  
Andante  
Allegretto

*Geoff Nuttall, Barry Shiffman, violins;  
Lesley Robertson, viola; Alberto Parrini, cello;  
Edward Tait, bass; William Aide, piano*

### INTERMISSION

**Arnold Schoenberg**  
1874-1951

Verklärte Nacht, Op. 4

*Geoff Nuttall, Barry Shiffman, violins;  
Lesley Robertson, Scott St. John, violas;  
Alberto Parrini, Simon Fryer, cellos*

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This recital is performed on the Edith McConica Steinway piano

A portion of the ticket revenues from the Faculty Artist Series support the Faculty Artists' Scholarship awarded annually on the basis of financial need to the most outstanding student continuing full-time studies in an undergraduate programme.

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## Programme Notes

### **Quartet in E flat Major, K. 428**

WOLFGANG AMADEUS MOZART

*Born in Salzburg, 1756*

*Died in Vienna, 1791*

It is not known exactly when Mozart met the celebrated Joseph Haydn, but it may have been as early as 1781. The two brilliant composers became good friends and colleagues – they played in string quartets, together with Vanhal and Dittersdorf – and expressed their mutual admiration in various ways. Mozart paid his respects by dedicating a collection of six string quartets to his friend, the so-called “Haydn” quartets, published in 1785 as his opus 10.

On the title page, Mozart wrote, “. . . Here they are then, O great man and my dearest friend, these six children of mine. They are, it is true, the fruit of long and laborious endeavour . . .” And by Mozart’s standards, this was certainly the case: the composer worked on these quartets for nearly two years, writing them without the benefit of a commission or any certainty of profit. In 1785, when Haydn first heard the quartets that bore his name, he offered high praise, telling Mozart’s father that the 29-year-old Wolfgang was the greatest composer he knew. “As well as possessing perfect taste, he has achieved supreme mastery of the art of composition,” the senior composer is said to have remarked.

The second quartet in the set bears no date, but was probably completed in July of 1783 – a happy time for Wolfgang: his young wife, Constanze, had just given birth to their first child. (Sadly, the baby boy was to die one month later, when Mozart and his wife were away in Linz.)

The quartet’s first movement opens with a harmonically cryptic motif, but soon establishes a sunny disposition that is only temporarily clouded by a shift to the relative minor in the development. The second movement is remarkable, in hindsight, for its prescient “quotation” from *Tristan und Isolde* (no Wagner enthusiast could miss it). The third-movement Minuet shows an imaginative

contrast of homophonic and contrapuntal writing, within a conventional structure. And the finale is perhaps the most Haydnesque of all: highly episodic, containing short little phrases in which the rests are as much a part of the music as are the notes.

### **Piano Concerto No. 12 in A, K. 414**

*(arranged)*

WOLFGANG AMADEUS MOZART

What was life like for Mozart at the close of 1782? In many ways, he must have felt he was making progress: in the previous year he had moved to Vienna, and had succeeded in terminating his unsatisfactory employment arrangements with Archbishop Hieronymus Colloredo of Salzburg. (After tendering his resignation, Mozart was literally kicked out the door by one of the Archbishop’s men.) And earlier in 1782, he had finally won his father’s grudging approval for his marriage to Constanze Weber.

His new career as a freelance composer/conductor/concert-pianist in Vienna was a precarious one, but he had plans. With commercial gain as his goal, he composed a set of three piano concertos (now numbered K. 413, 414 and 415), which he intended to perform in a series of self-presented concerts in the spring of 1783. Unfortunately, Mozart failed to attract a sufficient number of subscribers to his concerts, and his series failed after just one performance.

Mozart’s famous words about these compositions are preserved in a letter to his father, dated 28 December, 1782: “These concertos are a happy medium between what is too easy and too difficult; they are very brilliant, pleasing to the ear, and natural without being vapid. There are passages here and there from which the connoisseurs alone can derive satisfaction; but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why.”

The *Concerto No. 12 in A, K. 414* is, as Mozart suggested, not a virtuosic work – the

# VERKLÄRTE NACHT ('Transfigured Night')

Poem by Richard Dehmel  
from *Weib und Welt (Woman and World)*

English translation by Stanley Appelbaum

Zwei Menschen gehn durch kahlen, kalten Hain;  
der Mond läuft mit, sie schau'n hinein.  
Der Mond läuft über hohe Eichen,  
kein Wölkchen trübt das Himmelslicht,  
in das die schwarzen Zacken reichen.  
Die Stimme eines Weibes spricht:

Ich trag ein Kind, und nit von Dir,  
ich geh in Sünde neben Dir.  
Ich hab mich schwer an mir vergangen.  
Ich glaubte nicht mehr an ein Glück  
und hatte doch ein schwer Verlangen  
nach Lebensinhalt, nach Mutterglück

und Pflicht; da hab ich mich erschreckt,  
da liess ich schauernd mein Geschlecht  
von einem fremden Mann umfängen,  
und hab mich noch dafür gesegnet.  
Nun hat das Leben sich gerächt:  
nun bin ich Dir, o Dir begegnet.

Sie geht mit ungelenktem Schritt.  
Sie schaut empor; der Mond läuft mit.  
Ihr dunkler Blick ertrinkt in Licht.  
Die Stimme eines Mannes spricht:

Das Kind, das Du empfangen hast,  
sei Deiner Seele keine Last,  
o sieh, wie klar das Weltall schimmert!  
Es ist ein Glanz um Alles her,  
Du treibst mit mir auf kaltem Meer,  
doch eine eigne Wärme flimmert  
von Dir in mich, von mir in Dich.  
Die wird das fremde Kind verklären,  
Du wirst es mir, von mir gebären;  
Du hast den Glanz in mich gebracht,  
Du hast mich selbst zum Kind gemacht.

Er fasst sie um die starken Hüften.  
Ihr Atem küsst sich in den Lüften.  
Zwei Menschen gehn durch hohe, helle Nacht.

Two people walk through a bare, cold grove;  
The moon races along with them, they look into it.  
The moon races over tall oaks,  
No cloud obscures the light from the sky,  
Into which the black points of the boughs reach.  
A woman's voice speaks:

I'm carrying a child, and not yours,  
I walk in sin beside you.  
I have committed a great offense against myself.  
I no longer believed I could be happy  
And yet I had a strong yearning  
For something to fill my life, for the joys of  
motherhood  
And for duty; so I committed an effrontery,  
So, shuddering, I allowed my sex  
To be embraced by a strange man,  
And, on top of that, I blessed myself for it.  
Now life has taken its revenge:  
Now I have met *you*, oh, you.

She walks with a clumsy gait,  
She looks up; the moon is racing along.  
Her dark gaze is drowned in light.  
A man's voice speaks:

May the child you conceived  
Be no burden to your soul;  
Just see how brightly the universe is gleaming!  
There's a glow around everything;  
You are floating with me on a cold ocean,  
But a special warmth flickers  
From you into me, from me into you.  
It will transfigure the strange man's child.  
You will bear the child for me, as if it were mine;  
You have brought the glow into me,  
You have made me like a child myself.

He grasps her around her ample hips.  
Their breath kisses in the breeze.  
Two people walk through the lofty, bright night.



revered violinist and pedagogue Lorand Fenyves and the 50th of composer Christos Hatzis. These events complement previous ventures with such luminaries as pianist Leon Fleisher, bass Robert Pomakov and Isabel Bayrakdarian with whom CBC Records will soon release a recording of music for cellos and soprano.

Simon's first solo CD: *Music of a life so far...*, released on Phoenix Records and acclaimed as 'a fascinating collection' by the Toronto Star and 'ideally brewed and technically complete' by the Winnipeg Free Press, presents a personal selection of repertoire created during the performer's lifetime. Also recorded by CBC, Centrediscs and Marquis Classics Simon has appeared as soloist, chamber musician, and orchestral player in more than twenty countries on six continents.

Canadian-born **SCOTT ST. JOHN** captures the attention of the musical world through his riveting and virtuosic performances on violin and viola. This charismatic artist has been praised for his "electric" performances and recitals "brimming with extroverted spirit." A graduate of the Curtis Institute and prizewinner of numerous competitions, he brings superb technique, warmth and musicianship to everything he plays.

Since winning the 1989 Young Concert Artists Award, St. John has performed around the globe, appearing with major orchestras, on prestigious concert series and in international chamber music festivals. He begins his 2002-03 season with Orchestra London and the violin concerto by one of his favorite composers, Dvorak. Passionate about twentieth century music, St. John's season features Britten's Violin Concerto with the Toledo Symphony and conductor Peter Oundjian, as well as performances throughout North America of Korngold's Violin Concerto and Bartok's Viola Concerto. Recitals and chamber concerts stretch from Vancouver and additional Pacific Northwest venues to New York's Lincoln Center and Carnegie Hall. His varied programs include works on both violin and viola and embrace works ranging from

Beethoven, Brahms and Schubert to Martinu, Milhaud, and Enescu.

Deeply focused on education and outreach, St. John employs his exceptional communication skills to connect with and inspire students and adults alike. Further evidence of his teaching gifts lies in his appointment to a prestigious performance/faculty position at the University of Toronto.

His newest CD release *Salon Parisien*, on CBC Records, features music by Poulenc, Turina, Satie, Enescu and Martinu.

Born in Hertfordshire, England in 1943, **EDWARD TAIT**'s earliest musical involvement was as a boy chorister. In his teens he studied percussion. When he entered the University of Toronto's Faculty of Music he was singing in the Toronto Mendelssohn Choir and playing dance and jazz gigs around Toronto.

He began studying the double bass and became a member of the National Youth Orchestra of Canada in 1964 where he met Frederick Zimmerman. On graduation he spent the 1966/67 season with the New Orleans Philharmonic Symphony and studied with Principal Bassist Robert Rohe.

Awarded a Canada Council grant to study with Fred Zimmerman in 1967, Mr. Tait instead returned to Toronto and studies with Thomas Monohan after Mr. Zimmerman's untimely death. After two years of freelancing in Toronto with the Canadian Opera Company, the National Ballet of Canada, the Festival Singers, the New Hampshire Summer Music Festival, Theatre, Dance and Jazz gigs, he joined the National Arts Centre Orchestra as Assistant Principal Bass in 1969. A member of the Toronto Symphony Orchestra since 1971, he has been the Assistant Principal Bass for 25 years. He plays chamber music, studio recording sessions and teaches at York University and the University of Toronto. Mr. Tait also plays in Canada's oldest double bass quartet, "Basstially", and the Symphony Winds. His hobbies include sailing, canoeing, golfing and skiing.

Stanford and their many forays into the depths of musical meaning with preeminent music educator Robert Kapilow. Whether Lincoln Center or an elementary school classroom, the St. Lawrence players maintain a strong desire to share the wonders of chamber music with their listeners, a characteristic of the foursome that has led them to a more informal performance style than one might expect from chamber musicians. Alex Ross of *The New Yorker Magazine* writes, "the St. Lawrence are remarkable not simply for the quality of their music making...but for the joy they take in the act of connection."

Italian born cellist Alberto Parrini joined the St. Lawrence Quartet in August 2002, following the departure of Marina Hoover.

The St. Lawrence String Quartet records exclusively for EMI/ANGEL.

Pianist **WILLIAM AIDE** received his musical degrees from the University of Toronto and the Juilliard School. In 1962 he won first prize in the CBC Talent Festival and the Canada Council Award for Young Performing Artists. Mr. Aide is a distinguished solo recitalist, chamber musician and accompanist and has collaborated with such conductors as Walter Susskind, Charles Dutoit, Victor Feldbrill, Mario Bernardi, Raffi Armenian, Arthur Fiedler and Andrew Davis. Glenn Gould referred to him as "one of the most inventive and imaginative pianistic talents of our time."

Professor Aide has recorded the Chopin Twenty-Four Etudes, the Brahms Cello Sonatas with Ofra Harnoy, and chamber music by Talivaldis Kenins. The BBC and CBC have recorded his performances and he has given concerts in New York City, the former Soviet Union, Chicago, San Francisco and throughout Canada. In February 1993, and November 1995, Professor Aide served as Artist-in-Residence at the Aix-en-Provence Conservatory. A glowing review stated that "one could detect two major strengths from his playing: the extreme quality of his sonority and the sovereign mastery of musical time."

Recent engagements include acclaimed performances at the American Liszt Society conferences in Hamilton. His most recent recording of Canadian chamber music features works by Talivaldis Kenins (Centrediscs).

His book, *Starting from Porcupine* (Oberon Press), was shortlisted for the Edna Stabler Award for creative non-fiction. Mr. Aide served on the first jury of the 2000 Esther Honens International Competition, of which he is now an honorary patron. *Sea Voyage with Pigs*, poems and a compact disc of the Chopin Preludes, is published by Oberon Press.

A CBC compact disc recording of his 1978 live recording with Lois Marshall of three Schumann song cycles was issued in August 2000.

A university teacher of 39 years experience, William Aide came to the Faculty of Music in 1978. He currently serves as the Head of the Keyboard Division. Mr. Aide holds the *R.E. Edwards Chair in Piano Performance*.

**SIMON FRYER** is an artist of the utmost versatility, equally at home with the excitement of music of our time and the demands of historical performance, with the cooperative imperatives of ensemble music-making and in the spotlight of the solo recital.

His 2002/2003 season is as ever, crammed with a huge variety of musical activities. In May 2003 at the Royal Conservatory of Music he debuts CelloDrama: an exploration of the versatility of the cello involving music for one to twelve cellos and even a few car horns! Elsewhere he presents recitals with pianist Lydia Wong of 20th century British cello music: *Britain before Britten* in Waterloo and London, Ontario giving master classes in both cities. Chamber music includes appearances with the Gallery Players in St.Catharines and Niagara-on-the-Lake and at the University of Toronto and in Kitchener with Scott St. John's Fabulous Five(!). Penderecki's *Sextet* at the University of Toronto New Music Festival precedes birthday tribute performances for the 85th of



## Biographies

Having walked on stage together over 1500 times in the last twelve years the **ST. LAWRENCE STRING QUARTET** has established itself among the world-class chamber ensembles of its generation. The group continues to build on its reputation for imaginative, spontaneous music making that the *Washington Post* calls "emotionally high charged but never out of control."

Since their genesis in Toronto in 1989 the St. Lawrence players have delighted audiences across Europe, Asia, North and South America. The group enjoyed mentoring with the Emerson, Tokyo and Juilliard String Quartets and spent several summers at the Aspen, Norfolk and Tanglewood Festivals. Since winning the Banff International String Quartet Competition and Young Concert Artists Auditions in the early 90's the quartet has become a regular at some of North America's most esteemed music festivals including Spoleto USA, Santa Fe Chamber Music Festival, Mostly Mozart in New York, and the Ottawa Chamber Music Festival. During the concert season, in addition to making appearances at such venues as New York's Lincoln Center and Washington's Kennedy Center, the St. Lawrence Quartet enjoys playing in less conventional locations and has undertaken regional tours of the Canadian Prairies and Maritime provinces, and the American Midwest. Recent tours of Europe have cast them onto the famed stages of London's Wigmore Hall, Paris' Theatre de Ville, and Amsterdam's Concertgebouw.

The foursome regularly delivers traditional quartet repertoire, but is also passionately committed to performing and expanding the works of living composers. Among those with whom the St. Lawrence Quartet currently has active working relationships are R. Murray Schafer, Osvaldo Golijov, Christos Hatzis, Jonathan Berger and Melissa Hui.

The long awaited initial recording of the St. Lawrence Quartet, Schumann's First and Third Quartets, was released in May 1999 to great critical acclaim. The CD, first in a series with EMI Classics, received the coveted

German critics award, the *Preis der Deutschen Schallplattenkritik*, as well as Canada's annual Juno Award, granted by the Canadian Academy of Recording Arts and Sciences for "Best Classical Album: Solo or Chamber Ensemble." *BBC Music Magazine* gave the recording its "highest rating," calling it the benchmark recording of the works. In October of 2001, EMI released their recording of string quartets of Tchaikovsky. In 2002 EMI released their recording *Yiddishbbuk* featuring the chamber music of the celebrated Argentinean-American composer Osvaldo Golijov. Continuing their close relationship with Mr. Golijov, the quartet will lead an ensemble for the west coast performances of his ground breaking work, *La Pasión Según San Marcos*.

In the 02/03 season the quartet will undertake a 15-city tour of Europe and an 18-city tour of Australia and New Zealand. The quartet will continue its presence in New York with their debut appearances for the Chamber Music Society of Lincoln Center and Carnegie's Weill Recital Hall. They will be in recital at The Metropolitan Museum in November, and will participate in a festival of the music of John Adams presented by Lincoln Center's Great Performers Series in May.

The SLSQ will join forces with the renowned Pilobolus Dance Company, in a collaborative evening of music and dance featuring the première of a work by Canadian composer Christos Hatzis and choreographed by Michael Tracy. This exciting collaboration will debut at Stanford University's Lively Arts Series in January.

A long way from their native Canada, the St. Lawrence Quartet resides in California where they are Ensemble in Residence at Stanford University. In addition to teaching in the Department of Music, the group is deeply committed to bringing music to less traditional venues than the classroom or concert hall. The foursome's passion for opening up musical arenas to players and listeners alike is evident in their annual chamber music institute for adult amateurs at

piano part is uncomplicated and almost entirely built on melody-and-accompaniment textures. The first movement features a Mozartian outpouring of musical ideas, including some charming echo effects and glittery piano scales; the second movement is less florid, but the simplicity of its texture is belied by the subtle complexity of its harmonies. Perhaps most fascinating is the third movement: it has a decidedly operatic quality, and Mozart playfully teases his listeners with false entries for the orchestra at the end of the cadenza.

Concerning cadenzas, Mozart wrote *two* solo passages for every movement of this concerto, giving modern pianists a choice between a short and a longer version. Mozart also intended that the three concertos K. 413, 414 and 415 might also be performed as chamber music with one string player per part, as is the case this evening.

### **Verklärte Nacht**

ARNOLD SCHOENBERG

*Born in Vienna, 1874*

*Died in Los Angeles, 1951*

In 1897 a remarkable thing happened. The twenty-three-year-old Arnold Schoenberg, a young bank-clerk and aspiring composer, had the good fortune to have his first string quartet performed at a concert of the prestigious Wiener Tonkünstlerverein (and this is the remarkable part), to favourable response. This brief flirtation with popularity was to be short-lived – with his string sextet *Verklärte Nacht* (“*Transfigured Night*”), composed in 1899, Schoenberg felt the first sting of critical disapproval. One clever detractor said that the piece sounded like someone had smeared the score of *Tristan und Isolde* while the ink was still wet on the page.

Strange as it may seem in the year 2002, this composition was considered harmonically abstruse when first played (although its harmonies are no more complex than Richard Strauss’s), and some listeners may have been shocked by the scandalous subject-matter of its programme. Possibly some people were taken aback to discover that this piece *had* a programme at all: while it was common for orchestral works of the period to be based on extra-musical subjects, programmatic chamber-music was unheard of.

The scandalous subject of *Verklärte Nacht* is an eponymous poem by Richard Dehmel. In it, the German poet tells of a night-time meeting between two lovers. The woman is distraught, and confesses to her lover that she is carrying another man’s child. She explains that she met the child’s father before her current lover, and now regrets her pregnancy. The tale comes to a happy conclusion as the man offers to raise the expected child as his own, together with her.

Although written as one unbroken composition, the piece is in four parts: the first establishes the moonlit, nocturnal setting; in the second and third, the woman and the man speak of their feelings; and in the closing section, the couple depart together into the night, their mutual love re-affirmed. A lush, unabashedly Romantic work, *Verklärte Nacht* overflows with dark sonorities, dramatic changes in dynamics, unexpected shifts in tonality, and agitated polyphonic sections – contrasted with homophonic Brahmsian passages.

In 1917 Schoenberg adapted the sextet for string orchestra (further revising this version in 1943) – and it is in this form that the piece is most often heard today.

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*As of November 15, 2002*

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**Claude Frank, piano**

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**Fri, Jan 31, 8:00 pm. Walter Hall. \$20 (\$10)**

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